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Rokia Traoré
The melody
of Mali

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The earthy pull of the Mother Continent

Song Musicians such as Rokia Traoré and Amadou & Mariam have put Mali on the map, says **Mark Hudson**

I first met Rokia Traoré at Gare du Nord on a freezing winter's day nearly 10 years ago: a waif-like figure with a scarf pulled over her shaven head, on her way to a gig in the French provinces. In those days, she travelled standard class with her guitar stowed in the luggage rack.

Rake-thin, with a sculpted, otherworldly beauty and a disconcertingly fragile voice, Traoré is just one of the Malian stars who have given this vast and currently embattled country an unparalleled reputation for music. Blending traditional elements with subtle modern influences, she creates a sound that is completely contemporary. And she's come a long way since our first meeting.

Acclaimed as one of Africa's leading musical artists for her 2009 album *Tchamantche*, she appeared on Damon Albarn's recent Africa Express tour supported by Paul McCartney and Led Zeppelin's John Paul Jones. She has branched out into acting, taking to the stage for the lead in *Desdemona*, a show devised by the author Toni Morrison and the director Peter Sellers.

Yet she still has about her something of the student troubadour, who remains eager to learn, responding to new ideas and influences as she does on her new album *Beautiful Africa*. The title track's stark plucking of the ngoni, the traditional

Malian lute, is offset by touches of dissonant rock guitar and semi-rapped vocals in which she proclaims her love of the Mother Continent.

She was born in the village of Kolokani, north of Mali's capital Bamako, in 1974. But she moved frequently with her diplomat father, spending time in Belgium, Algeria and Saudi Arabia. After starting a degree in social sciences in Brussels, she dropped out to pursue a career in music, singing almost entirely in Bamana.

In her song "Kote Don", she describes the contrast between Africa, where knowledge is transmitted in secret, and the West, where "nothing that is thought is inexpressible". She pictures herself as a tightrope-walker

“The idea is not to make a choice between Africa and the West but to keep facing both at the same time

looking down on these two worlds.

"The idea is not to make a choice between them," she told me, "but to keep on advancing, facing both at the same time. And it's hard work."

Beside Traoré's rarefied, intellectual approach, Amadou & Mariam seem to represent the other end of the Malian musical spectrum: the gutsy rhythms of the street, with Mariam's keening vocals supported by Amadou's bluesy guitar.

Both now in their fifties, the couple met at Mali's Institute for the Young Blind, where they began performing together, marrying in 1980, and achieving local success.

Their early recordings had a rudimentary



SIMON GROSSET/REX FEATURES

Clockwise from main: Rokia Traoré; Terakaft; Amadou & Mariam

guitar and vocals format, but their move to Paris in 1996 saw a more sophisticated approach incorporating Arabic strings, Indian tabla drums and other global elements. Their 1998 single *Je pense à toi* was a surprise French radio hit. But their real breakthrough came in 2005 with the album *Dimanche à Bamako*, produced by

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the French politico-rockers Manu Chao, an irresistibly breezy blend of declamatory ballads, street sounds, and Chao's reggae-flavoured pop style. The album sold 300,000 copies – virtually unprecedented for an African record – launching Amadou & Mariam on to a rollercoaster of awards ceremonies, collaborations and support gigs on rockstar tours.

Throughout this extraordinary rags-to-riches story, the core elements in Amadou

& Mariam's music have remained remarkably consistent. There's a goodhearted sincerity that shines out of their plangent singing and earthy riffs, which makes you certain of their devotion not only to each other but to the ideals of traditional Malian society: a belief in a shared humanity and that things will work out for the best – God willing. It's easy to be cynical about such an apparently simple credo, but it's this sense of enduring

humanity, a quality they share with Rokia Traoré, that will eventually pull Mali out of its current problems.

Rokia Traoré performs at 8pm tonight at the Llwyfan Cymru Wales Stage [Event 26]. Amadou & Mariam perform at 8pm on Tuesday 28th at the Barclays Pavilion [Event 217]. The Tuareg nomad band Terakaft perform at 10pm on Friday 31st at the Llwyfan Cymru Wales Stage [Event 351].

To sleep: perchance to dream:
perchance to wake up with a great business idea.

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Battle for Britain's air



Extract Nick Robinson
on Winston Churchill's
long-running feud with
the BBC's Lord Reith

John Reith, the BBC's founding father, had always disliked Winston Churchill and the feeling had been mutual. Both men had enormous self-belief and very little self-doubt. This was a personality clash with policy consequences.

In the early years of the BBC, Reith steered clear of controversy by subcontracting the choice of political speakers: each party could choose who broadcast on its behalf. Churchill and David Lloyd George jointly complained that they were being prevented from broadcasting their views simply because they were not party loyalists.

Churchill's frustration grew so great that, in 1929, he offered the BBC £100 to allow him to make a single broadcast warning against dominion status for India but his offer was rejected. He was finally invited to give a talk in 1934 and used this opportunity to warn of the danger of ignoring German rearmament. That broadcast demonstrated the impact Churchill could have had in warning the country against appeasement.

There is no written evidence that Churchill asked the BBC for the opportunity to speak out against appeasement. However, he did complain to a young BBC producer. They spent hours discussing the Nazi threat and "Churchill complained that ... he was always muzzled by the BBC". The producer was called Guy Burgess. The man who would become his country's most famous traitor tried to reassure the man who would become its saviour that the BBC was not biased.

After Churchill became prime minister, on 10 May 1940, vast numbers listened to his wartime broadcasts. Even now, the sound of that voice warning of the need for "blood, toil, tears and sweat" makes the hairs on the back of my neck stand on end. His speech to the House of Commons on 18 June 1940 gave the Battle of Britain its name and ended with a phrase that became shorthand for the country's resolve: "their finest hour". But Churchill had to be bullied into repeating it in a broadcast at nine o'clock that evening.

The man who showed the prime minister to the microphone was Robert Wood, a BBC engineer. When advised that he should wait first for the bongs of Big Ben and then to be introduced by an announcer, Churchill boomed at Wood: "Why Big Ben? I am speaking. The world is waiting for me, not Big Ben."

When the Conservatives won the 1951 election, Churchill became prime minister for the second time. In the next four years, he did not give a single TV interview, such was his antipathy to television. In 1953, the crowning of Queen Elizabeth II saw a surge in sales of TV sets. Churchill, the Archbishop of Canterbury and the Earl Marshal were united in the view that



On message: Winston Churchill at Chingford in Essex in June 1924

cameras should not be permitted inside the Abbey. It would be vulgar, intrusive and stressful for the young Queen. She did not agree. Churchill was told in no uncertain terms by his monarch that the coronation should be seen by as many people as possible.

On 5 April 1955, ER Thompson, the BBC's first parliamentary correspondent, delivered the first-ever live TV news report: the announcement that Churchill was retiring. The prime minister had unwittingly done the BBC a favour by resigning during a newspaper strike: the corporation had the story to itself.

Not for much longer, though. Some years earlier, Churchill had taken a decision that would change television for good. He had

decided to break the monopoly that his old enemy Reith had considered so vital for broadcasting. He did so in the face of Reith's hysterical warning that commercial television would be as disastrous for Britain as "dog racing, smallpox and bubonic plague".

Not for the last time, the BBC was being punished by a prime minister who could not and would not forget how they had mistreated him two decades earlier. Not for the first time Churchill was to be proved right and Reith completely wrong. The legacy of their bitter personal feud was the end of the BBC's monopoly and the creation of a brand-new TV channel.

Nick Robinson speaks at 5.30pm today in the Barclays Pavilion [Event 18]. 'Live From Downing Street' is published by Random House.

rwaves



REX FEATURES

Freedom of speech

We need passionate orators like Edmund Burke more than ever



Jesse
Norman

Why have we forgotten one of our finest philosopher-statesmen?

Edmund Burke is both the greatest and the most under-rated political thinker of the past 300 years. Born in Dublin in 1730, he flourished during an extraordinary period in British history, and counted Samuel Johnson, Adam Smith, Edward Gibbon, Joshua Reynolds and David Hume as his friends.

Burke was a philosopher-statesman of the first rank, a lifelong campaigner against injustice, and a champion of human rights and the Anglo-American constitutional tradition. But he was also a great stylist, admired as much for his mastery of English prose as for his political wisdom. Yet today Burke's writings lie idle on library shelves. His struggles seem irrelevant to a world of post-modernist irony and mass culture.

Burke's literary genius is ripe for rediscovery, too. From the outset he was acknowledged as a voice of power and imagination. James Boswell once said of him in opposition: "He was like a man in an orchard where boughs loaded with fruit hung around him, and he pulled apples as fast as he pleased and pelted the Ministry."

In the days before mass communication, these rhetorical skills were vital assets. Political debate focused on the chamber of the House of Commons, and was normally conducted by a small, highly educated elite. Moreover, a controversial parliamentary Bill could draw in 100 or more "county" members of more independent mind. There being little "whipping" or party discipline to speak of, no party lines to take, and no national political organisations to take them, effective oratory could make a huge difference. Careerists heeded the MP Hans Stanley's advice: "Get into Parliament, make tiresome speeches; you will have great offers; do not accept them at first, then do: then make great provision for yourself and family,

and then call yourself an independent country gentleman."

Burke's Speech on Conciliation gives some flavour of his oratory. The time is March 1775, and the American colonies are in uproar over the hated tea tax and the high-handedness of Lord North's administration. Burke makes a last despairing attempt to bring Parliament to its senses: "The proposition is peace. Not peace through the medium of war; not peace to be hunted through the labyrinth of intricate and endless negotiations; not peace to arise out of universal discord... It is simple peace, sought in its natural course and in its ordinary haunts. It is peace sought in the spirit of peace."

Why conciliation? Because of America's rapidly expanding population, because of its growing commercial strength, but most of all because of the American spirit itself. "This fierce spirit of liberty is stronger in the English colonies, probably, than in any other

“An Englishman is the unfittest person on earth to argue another Englishman into slavery

people of the earth... We cannot falsify the pedigree of this fierce people, and persuade them that they are not sprung from a nation in whose veins the blood of freedom circulates... An Englishman is the unfittest person on earth to argue another Englishman into slavery."

The Speech on Conciliation retains its power to this day. Part poem, part sermon, part homily, it is a stylistic hybrid. The speech also marked a small but important watershed in political communication: Burke's decision to rework and publish his major speeches is a deliberate innovation. They marked some of the earliest occasions on which publication had been self-consciously used to build a basis of shared knowledge within politics.

Jesse Norman MP speaks at 7pm today in Google's Big Tent [Event 22]. His book 'Edmund Burke: Philosopher, Politician, Prophet' is published by HarperCollins.

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GK Crossword

Every Saturday in The Daily Telegraph Kate Mepham produces the GK Crossword, a mind-bending General Knowledge conundrum. How quickly can you complete it?

The GK Crossword

By Kate Mepham

Across

9 English film and stage actress who starred in *Shakespeare in Love*, *Casino Royale* and the 2012 film *Best Exotic Marigold Hotel* (5)
10 Unit of weight equal to 480 grains; also 1/16 of an avoirdupois pound (5)
11 National emblem of Scotland for more than 500 years (7)
13 Generic term for any branch of the manufacture and trade of goods such as coalmining, shipbuilding or steel-making (8)
14 Chain of stores founded by Terence Conran in 1964 that went into administration in 2011 (7)
15 Natural satellite of Saturn that was discovered in 2006; also a private box or balcony in the auditorium of a theatre (4)
16 Variety of salad consisting of cos or Romaine lettuce dressed with croutons, shavings of Italian cheese and a creamy dressing of the same name (6)
18 Series of 33 articulating vertebrae in the human body stretching between the skull and the pelvis (8)
21 A type of watertight float attached to a sunken ship to provide extra buoyancy when raising it from the water; also a yellowish fawn-coloured cloth (5)
23 Jockey's protective headgear worn with a silk in the registered colours of the horse's owner (8)
25 Drama set to music for singers and instrumentalists such as Giacomo Puccini's *La Bohème*, *Tosca* or *Madama Butterfly* (5)
26 Archipelago of around 70 islands off the north-eastern tip of Scotland, once ruled by Norway and 9 Down (6)
29 Welsh actor and comedian who starred in the sketch show *Harry Enfield and Chums* and

his own creation *The Fast Show* (10)

32 Hot beverage with frothy top consisting of a combination of coffee and sweetened cocoa powder (5)

34 Gemstone in the talisman worn by the Baroness of Arnheim in Sir Walter Scott's novel *Anne of Geierstein* (4)

35 Car originally made by the British Motor Corporation; three of which appear in the early scenes of the 1969 cult movie *The Italian Job* (4)

36 West Ham defender who captained the England team that won the World Cup in 1966 (5)

38 Profession of writing articles and features for print media or television broadcasts (10)

39 Rich dessert cake of sponge, cream and fruit in layers (6)

40 Marine mollusc with a spiral shell which the mythological Greek sea god Triton is often depicted playing (5)

41 Common name of a channel passing from the lachrymal glands to the eye, or from the eye to the nose (4,4)

44 Indian appetiser or side dish of a patty of chopped onion or other vegetables, deep fried in batter (5)

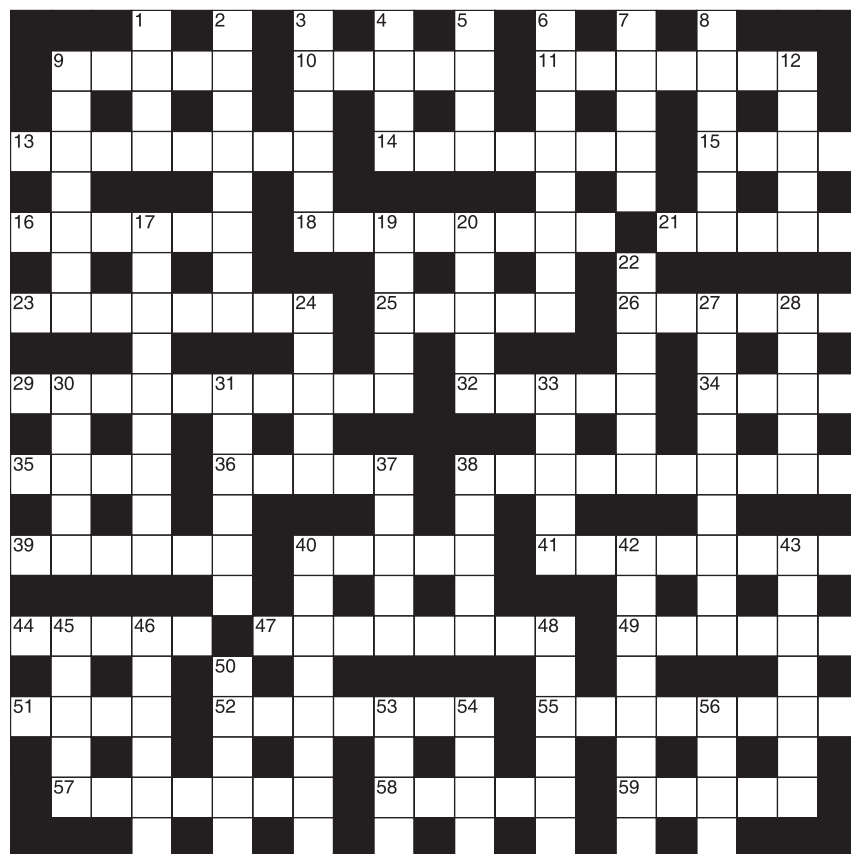
47 Arm of the Atlantic Ocean between the British Isles and Scandinavia, important for gas and oil deposits (5,3)

49 Bob Gaudio song recorded by the Four Seasons which became their first number one hit (6)

51 White, pale-greenish or grey substance composed of hydrated magnesium silicate which is the softest of all the known minerals (4)

52 One of the sons of Mars who, according to traditional myth, founded Rome with his twin brother (7)

55 Half-blue, half-orange bird resembling a small



woodpecker, typically spotted creeping around tree trunks (8)

57 A type of portable Japanese brazier (7)

58 *Girl with a — Earring*; 1665 masterwork by Johannes Vermeer (5)

59 The first zodiacal sign (5)

Down

1 Another term for the two-toed sloth, genus *Choloepus* (4)

2 The art of effective discourse (8)

3 Panicle-like inflorescence characteristic of rowans and hawthorns (6)
4 Ancient Egyptian hieroglyphic character symbolising eternal life (4)

5 English Romantic novelist whose works such as *The House in Dormer Forest* inspired Stella Gibbons to write *Cold Comfort Farm* (4)

6 Monetary unit of Bulgaria, equal to one hundredth of a lev (8)
7 Variety of kidney bean with speckled skin; also a piebald horse (5)

8 US minimalist artist noted for his series of all-black paintings (6)

9 Country with the capital Copenhagen, scene of Shakespeare's tragedy *Hamlet* (7)

12 In golf, a score of two under par at any given hole (5)

17 1972 Neil Sedaka song that was covered by the Carpenters (9)

19 The co-inventor of the electric telegraph with Charles Wheatstone (5)

20 Deep-bodied freshwater fish in the carp family (5)

22 Taxonomic rank of organisms between life and kingdom (6)

24 Dwarf planet in the Solar System (5)

27 Tree of —; tempting fruit tree in the Garden of Eden (9)

28 BBC Radio 2 DJ and car enthusiast who was married to Billie Piper (5)

30 The largest city in northern Israel (5)

31 Thick and creamy dip consisting of chickpeas blended with tahini (6)

33 One of the layers of a planet (5)

37 German Dadaist and Surrealist artist who contributed to the development of collage and photomontage (5)

38 Pop artist who created *Three Flags* (5)

40 Chinese-style dish of stir-fried noodles with shredded meat (4,4)

42 Working dog used for police work, also called a German shepherd (8)

43 The capital of Venezuela (7)

45 UK prime minister, 1970-74 (5)

46 English short story writer and novelist noted for *The Monkey's Paw* (6)

48 Poet and social critic who wrote *The Scholar Gipsy* and *Dover Beach* (6)

50 A pair of shot game birds (5)

53 Canter in Western-style riding (4)

54 Irish dramatist who co-founded the London School of Economics and wrote *Man and Superman* and *Pygmalion* (4)

56 Substance with a pH less than 7 (4)

Crossword and Children's Puzzles answers on page 9

Children's Puzzles

The Telegraph also has plenty of brain-teasers for kids, and below – see if you can draw like a brilliant illustrator

Wordsearch

D	L	O	C	D	S	T	O	R	M	Y
Y	T	S	I	M	C	H	A	U	A	
H	S	M	G	A	F	F	S	I	G	R
Z	U	D	N	Y	L	I	E	N	G	C
H	N	P	I	O	T	N	R	Y	Y	T
Y	N	T	Z	R	E	E	F	I	S	I
P	Y	A	E	A	T	S	F	N	Q	C
P	Z	D	E	E	G	Y	O	H	V	D
I	A	U	R	L	L	W	G	L	O	X
N	H	L	F	C	Y	S	G	Y	C	T
Q	D	L	W	I	N	D	Y	G	G	N

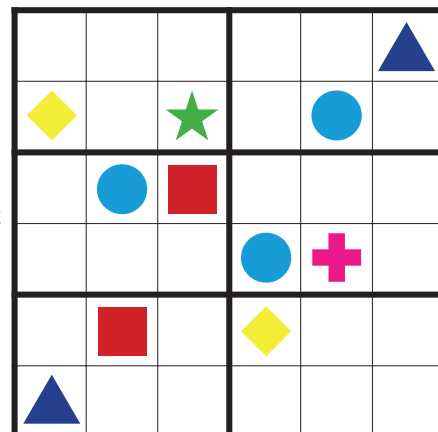
Twenty-two words relating to the weather can be found in this wordsearch: horizontally, vertically, diagonally and in any direction.

ARCTIC
CLEAR
CLOSE
COLD
DIRTY
DULL
FINE
FOGGY
FREEZING
FRESH
HAZY
HOT

HUMID
MISTY
MUGGY
NIPPY
RAINY
SLEET
SNOWY
STORMY
SUNNY
WINDY

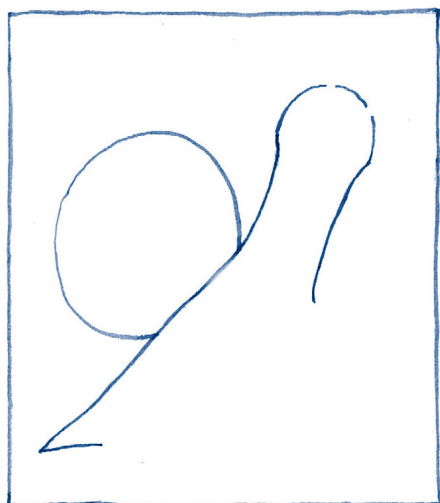
Sudoku Shapes

Fill in the grid in such a way that every row and column and every 2x3 box contain the six different shapes.

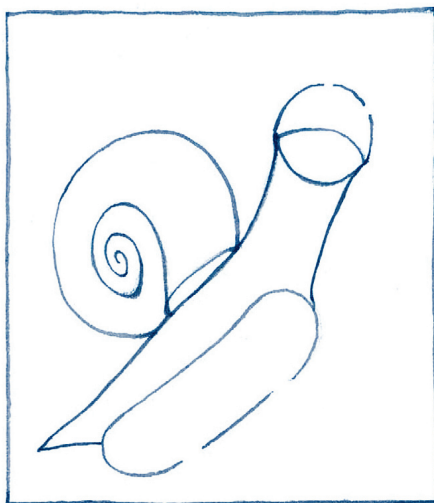


How to draw like Jo Hodgkinson Copy the four stages in the blank space below to create your own Nigel the Snail! Meet Jo at 11.30am this Sunday in The Cube

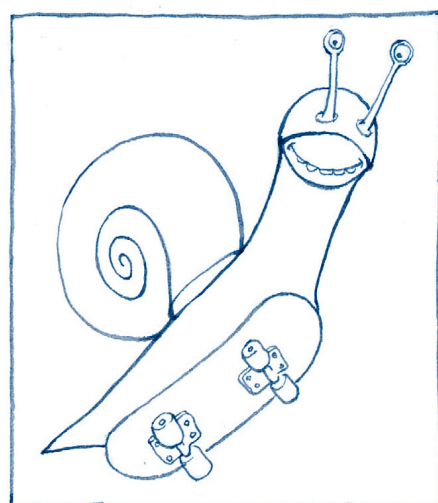
1



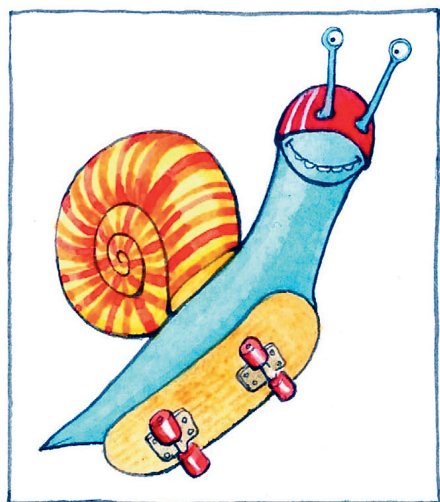
2



3



4



Opera

Delirious and destabilising

Wagner at 200 The Ring cycle takes you on a 15-hour ride of stirring drama and magical music, says **Sameer Rahim**

What some people regard as the greatest opera ever written begins with a building contract gone wrong. That might seem a prosaic way of putting it but despite its grand scale, Wagner's *Ring of the Nibelung* – which comprises three long operas and a shorter prelude, and which the composer gestated for 23 years before it was performed in 1876 – portrays a familiar human conflict between obligation and desire.

When the god Wotan tries to wriggle out of paying the giants who have built his castle Valhalla, a chain of events leads to the eventual destruction of the gods. Through 15 hours of mesmerising music and argument, Wagner explores the obligations we have to one other, and our secret desire to throw off those obligations – even at the cost of our world collapsing.

Three forces animate the *Ring*. Firstly, there is unlimited power exemplified by the ring forged from the gold stolen by the Nibelung dwarf Alberich from the taunting Rhinemaidens. He uses this to enslave his brother Mime and the other dwarves. The second force is that of contractual obligation represented by Wotan's spear, which he made from an ancient ash tree and on which are carved legal symbols.

The ring and the spear: two symbols, one feminine, one masculine, both crafted from nature. One is associated with the dwarf Alberich and one with the God Wotan. Seeming opposites, they are linked by the third force, one that gradually takes over the *Ring* and the one Alberich has to reject to gain the gold: love. Love creates an uncoercive bond between people that goes beyond mere obligation. Sieglinde from the second opera in the cycle, *Die Walküre*, for example, is stuck in a loveless marriage to Hunding, which she rebels against by running off with Siegmund.

Love, though, is both a delirious and destabilising force. As Wotan's wife Fricka points out, you can't have people just breaking their marriage vows at will. That the lovers are the bastard twins of her cheating husband doesn't exactly endear them to her either. We're reminded that the whole reason Wotan stole the ring from Alberich in *Das Rheingold* is because he needed it to pay the giants for Valhalla – the gilded cage Fricka wanted to prevent her husband breaking his marriage vows.

If all this sounds like a dry legal dispute, it is far from that. Drawing on the tragic

conflicts in Greek Tragedy (think Aeschylus' *Oresteia*), Wagner also has conflicted characters with irregular passions that remind you of Shakespeare (especially *King Lear*.)

What is truly magical about the *Ring*, though, is the music – from the opening bars of *Das Rheingold* that emerge from the depths of time to the magic fire music at the end of *Die Walküre*. Each object or character has a theme or leitmotif that's played when they appear. This is fairly simple to follow in *Das Rheingold* but as the cycle progresses, the themes merge with greater sophistication. Wagner's music has an immediate force that will grab even newcomers fairly quickly.

Or take another example. The Valkyrie Brünnhilde is Wotan's daughter and servant. Under pressure from his wife, he orders her not to help Siegmund in his battle with Hunding, but she disobeys him. "This love in my heart which bound me to the Walsung [ie Siegmund] made me flout your command," she sings alongside a ravishing motif. In punishment, he ties her

“The course of the drama thus shows the necessity of accepting the eternal newness of reality and of life

to a rock surrounded by protective fire. "He who fears my spear-point shall never pass through this fire," he sings with authoritative anger.

Yet under his voice the delicate magic fire music lulls his daughter to sleep – thus betraying his real sadness. He has stripped Brünnhilde of her godlike status, and for the rest of the Cycle the attention shifts to the human world. Wotan now appears only as "The Wanderer", his power muted yet far more sympathetic than the selfish god of *Das Rheingold*.

Wagner wrote: "The course of the drama thus shows the necessity of accepting and giving way to the changeableness, the diversity, the multiplicity, the eternal newness of reality and of life." This is most true of the music. Though it's not that hard to recognise the themes that mark the main objects – gold, ring, spear – they undergo subtle transformation as the operas progress.

Take the sinister theme associated with the Tarnhelm – the magic helmet that allows its wearer to transform into anything. In *Rheingold*, rather comically, the dwarf Alberich uses it to transform into a dragon and a toad. By *Götterdämmerung*, though, the same theme is heard when Siegfried enters the house of Gunter and becomes a stranger to himself. The theme itself has



Ravishing: Brünnhilde the Valkyrie by Arthur Rackham, 1910

been transformed to mark an emotional metamorphosis. Dozens of other examples have been explored by musicologists such as Deryck Cooke, whose lecture on the *Ring*'s motifs is well worth downloading.

That's one thing about Wagner. For all his reputation for bombastic tunes, he is the master of musical transformation.

Read Sameer Rahim's column 'The Opera Novice' at telegraph.co.uk/opera

The director Antony McDonald discusses his new production of Wagner's *Lohengrin* at 2.30pm today at the Digital Stage.



Ideas and Insights

How special man Ziggy Stardust catalogued his life in 75,000 parts



Victoria Broackes

Co-curator of David Bowie Is at the Victoria and Albert Museum

The David Bowie exhibition came about almost by accident. We were discussing another project that brought us into contact with his business manager, Bill Zysblat. A small group from the Victoria and Albert Museum were summoned to a meeting, though I don't think any of us quite knew what it was going to be about.

Zysblat had brought along Bowie's personal archivist, who opened her laptop, shrugged and said humbly: "We've got all this material." What she meant was 75,000 personal items that Bowie has kept and catalogued over seven decades. They chart his life and career almost since birth (the earliest is a photo of him aged 11 months).

I nearly fell off my chair. This isn't just the stuff you might expect a performer to keep – album artwork, costumes, images by famous photographers – but bits of paper, seemingly inconsequential, revealing the creative processes behind his familiar work: song ideas, costume sketches, video storyboards. They include the work behind the work.

There are remarkable pieces that might reasonably have been thought to be destined for the waste-paper basket, from the banal yet revealing (a 40-year-old handwritten note on lined file paper, detailing the mileage between gigs) to the strikingly considered (a document written in 1971 when Bowie was piecing together his Ziggy Stardust persona, in which he considers how his teenage fans' parents might react to the character).

I left the meeting, announcing: "I think I can say, without consulting anybody else, that we'd like to do this." It's not often you can feel quite so confident about a project.

Rarely can an artist have curated his own life to such an extent as Bowie. All his personal effects have been catalogued, archived and preserved in storage in New York. In a sense, he had his own private Bowie museum – it's just that the 75,000

objects hadn't been edited down and put on display for the public. So all my co-curator Geoffrey Marsh and I had to do was whittle the collection down to around 300 pieces.

Not a simple job, but a wonderful one. And we were lucky. The work Bowie had already put in to make sense of it all meant we didn't have to trawl through an aircraft hangar of uncatalogued objects. We could aim straight for the bits we found most interesting and revealing about this brilliant performer.

The success of David Bowie Is has been extraordinary. It is the fastest-selling exhibition in the museum's history. In our first eight weeks we had 120,000 visitors, and it's likely that a quarter of a million people will have paid to see it before it closes. After that the exhibits will go on tour, visiting at least six world cities. The deal has already been signed for São Paulo and Paris.

“There are signs that from the start he saw himself as a serious artist rather than an ephemeral pop performer

I have often wondered why Bowie kept everything. In those early days, he couldn't have had any inkling of the extraordinary stardom ahead. But there are signs that from the start he saw himself as a serious artist rather than an ephemeral pop performer.

He once toyed with calling an album *Planned Accidents*, and I think that's how he sees his life. And it is, I suppose, how one could perceive it now that his personal artefacts have gone on display for the first time. I certainly don't think he began keeping this stuff with the idea it would form an exhibition. But then we didn't expect to be opening the exhibition on a day a new Bowie album was No 1 in 40 countries. So it's a case of *Planned Accidents* all round.

Victoria Broackes and her co-curators explain how they assembled the David Bowie Is show on May 27 at 7pm in the Sky Arts Studio

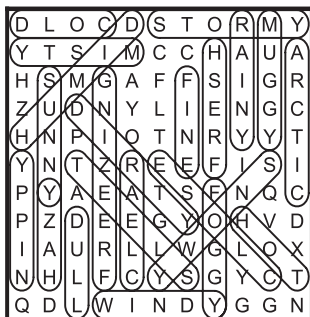
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Puzzle solutions from pages 6&7

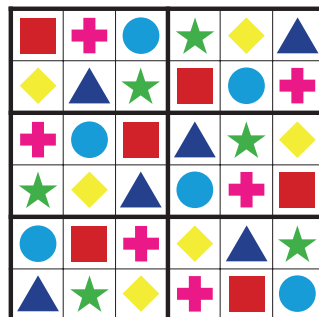
General Knowledge Crossword

Across: 9 Dench, 10 Ounce, 11 Thistle, 13 Industry, 14 Habitat, 15 Loge, 16 Caesar, 18 Backbone, 21 Camel, 23 Skullcap, 25 Opera, 26 Orkney, 29 White House, 32 Mocha, 34 Opal, 35 Mini, 36 Moore, 38 Journalism, 39 Gateau, 40 Conch, 41 Tear Duct, 44 Bhaji, 47 North Sea, 49 Sherry, 51 Talc, 52 Romulus, 55 Nuthatch, 57 Hibachi, 58 Pearl, 59 Aries.
Down: 1 Unau, 2 Rhetoric, 3 Corymb, 4 Ankh, 5 Webb, 6 Stotinka, 7 Pinto, 8 Stella, 9 Denmark, 12 Eagle, 17 Solitaire, 19 Cooke, 20 Bream, 22 Domain, 24 Pluto, 27 Knowledge, 28 Evans, 30 Haifa, 31 Hummus, 33 Crust, 37 Ernst, 38 Johns, 40 Chow mein, 42 Alsatian, 43 Caracas, 45 Heath, 46 Jacobs, 48 Arnold, 50 Brace, 53 Lope, 54 Shaw, 56 Acid.

Wordsearch



Sudoku Shapes



BrainGames

Test your wit and ingenuity every Saturday with our Games pages in Weekend, including the General Knowledge Prize Crossword, Bridge and Scrabble

Baking helps us rise to the occasion

Cookery Our new-found passion for baking ties in with a national move towards self-sufficiency and prudence, finds **Rose Prince**

If you can define the teens of the 21st century by one food trend, it must be the current fad for baking. Where the Noughties were all about having your own chickens or organic vegetable patch, this uncertain decade sees us drawn to that metaphor of motherhood: the oven.

The reason often given for this trend is a very different type of TV cookery show. The gentler, less cut-throat competitiveness of a programme such as *The Great British Bake Off* on BBC 2 is more modest, less big-headed than previous chef shows, and a surprising and influential success. It fits neatly with a widespread disgust at the ugly side of competitiveness. Its stars, Mary Berry and Paul Hollywood, never raise their voices, just as the pastry sections in restaurants tend to be the quieter, cooler zones where Gordon Ramsay and his four-letter tirades have no place.

The baking trend also ties in with self-sufficiency and a desire to save money by making things like bread that you might otherwise buy – though paradoxically the craze has coincided with an inflationary hike in the price of flour and other baking ingredients.

Of course, the print industry has responded to the craze with a tower of baking books. As a columnist with my own baking slot in the *Telegraph*, and a baker in the artisan bakery I run in London with my children, I can't read enough about baking. The genre is one that constantly evolves; there is always capacity for the rules to be rewritten. Paul

Hollywood might appear to have the answer to everything, but the truth is that bakers never stop learning and methodology changes all the time, with each generation of bakers bringing in new techniques and recipes.

That is not to say that every book about baking is indispensable. Among the baker's dozens of books landing on my desk, there are those with questionable usefulness: do we really need to know how to make lollipop pies? And we surely don't need yet another tome on cupcake decoration. While DIY baking is a pleasure, there are boundaries beyond which you can only mutter that shops exist for a good reason. Making croissants, for example, is like knitting your own socks: too difficult for the volume you need.

“The stars of baking never raise their voices, just as the pastry sections in restaurants tend to be the quiet, cool zones

Many readers simply want a slice of the stars of baking. The faces of celebrity bakers adorn many books along with their gorgeous confections: TV chefs with current books on baking include grande dame Delia Smith; the Hairy Bikers, everyone's favourite mother's boys; and the self-styled “Fabulous Baker Brothers” – two young bakers from the West Country who are appearing at Hay with another TV baker, John Whaite.

Others with books on baking out at the moment include Eric Lanlard who has the Cake Boy bakery in London; Stacey Stewart from ITV's *Food, Glorious Food*; and there's a serious and wonderful book from the US superchef, Thomas Keller, with a giant volume detailing recipes from his bakery chain, Bouchon.



Flour power: Paul Hollywood, judge on *The Great British Bake Off*

For my money, the books to collect are either those tried, tested and never found wanting over the years – *The Cake Bible* (1998) by Rose Levy Beranbaum is unmatched – or books by today's unsung heroes, such as the baking school

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supremo Richard Bertinet, the author of three excellent books on baking: *Dough* (2005), *Crust* (2007), and *Pastry* (2012).

I also recommend Annie Bell's *Baking Bible* (2012), a favourite in my kitchen. In the end, baking books are as pleasurable to own and leaf through as they are to create from. Do we need more? Yes, of course we do. A new baking book is like

being given cashmere – it cannot fail to please. Of course, I should declare an interest. I am writing one myself.

John Whaite and the Fabulous Baker Brothers appear at 7pm today at the Digital stage [Event 23]. 'The Pocket Bakery' by Rose Prince is published in November.

Today's highlights



In Google's Big Tent

Cath Kidston

5.30pm [Event 19]

One of Britain's most popular designers (pictured above) talks to the *Telegraph's* Lisa Armstrong.

Around the festival

Jonathan Haslam

2.30pm Google's Big Tent [Event 11]

The history of Russian's Secret Services from the Revolution to the Fall of the Berlin Wall.

John McCarthy

4pm Barclays Pavilion [Event 14]

The journalist talks about his travels through Israel and Palestine with Sandi Toksvig.

Mark Welland

4pm Google's Big Tent [Event 15]

An introduction to the development and progress of nanotechnology.

Elizabeth Day and Margaret Evison

4pm Starlight Stage [Event 17]

The writer and the novelist in conversation about the human experience of warfare. Chaired by Peter Florence and Steve Corry.

Justine Roberts, Paul Staines, David Prescott and Jesse Norman

7pm Google's Big Tent [Event 22]

The internet and the new constituencies.

At the Barclays Pavilion

Christy Moore

9.30pm [Event 27]

The Irish singer and songwriter plays music from his latest album, *Folk Tale*.

Download a free version of the Hayley Telegraph at iTunes.com/HayFestival or from telegraph.co.uk



Festivaloffer

Enjoy tapa and wine for £5

José Pizarro will bring a taste of Spain to the Hay Festival at pop-up restaurant Tapas España, in association with the Spanish Tourist Office. Try the ultimate festival food, based on menus from the chef's renowned Bermondsey Street sherry and tapas bar, José.

Present this page at Tapas España during the Hay Festival for one tapa dish and a glass of wine for £5



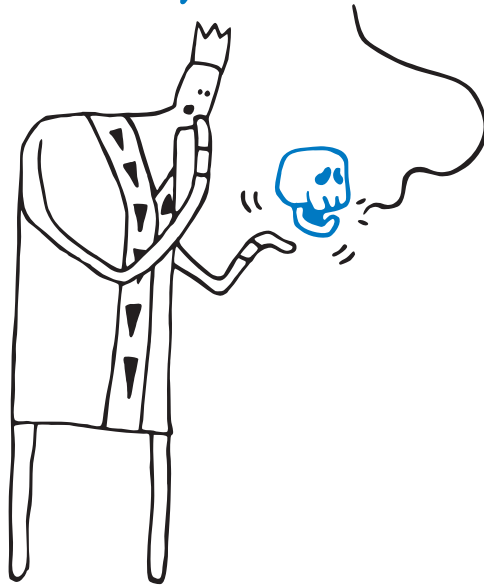
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To be or not
to be, that is
the question.



2bon2btitq



Want to create a really strong password? Ask Hamlet.

Or Macbeth. Or Othello. Or even take a lyric from your favourite song. The more unusual the better. Try thinking of a memorable line like, 'To be, or not to be, that is the question' and then use numbers, symbols and mixed letters to recreate it:

2bon2btitq is a password with quadrillions of variations. Which is a lot.

In short, strong passwords can keep you safe online, which is good to know.

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